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to British policy and to the British navy. On the other hand, "a general alliance with the whole [Entente] would apparently be inadvisable, as the United States wisely does not want to be drawn deeply into the welter of European politics. Nor would such an arrangement effectively safeguard the two chief American policies, the Monroe Doctrine and Chinese integrity. For essentially the same reasons an alliance with France is out of the question. . . . The future security of France and also that of Italy and Belgium could be served as well by an alliance of the United States with the British Commonwealth."

In so far as essential interests and ideals are concerned, the United States and Great Britain are at one. Both needs control of the sea; both desire the peace of the world; both desire to escape the burdens of militarism. Both are essentially democratic. In fact, the spirit and purpose of British "imperialism," as defined by Lord Milner in an address delivered to a Canadian audience in 1908, is strikingly akin to that of Abraham Lincoln. On the whole the plain facts of the case when fully set forth are such as to arouse enthusiasm; but it should not be forgotten that a limited alliance of America with the British Empire is advocated by Mr. Beer no more upon sentimental grounds than upon grounds of selfish interest. The chief object of such an alliance would be "to make the world safe for democracy."

Apart from its particular thesis, the book will prove valuable for its broad and illuminating criticisms of such general ideas as that of nationality, and of such programmes or proposals as pan-Americanism and the League to Enforce Peace.

THE ART OF MUSIC. New York: The National Society of Music, 1917.

It is not extravagant to apply the sadly abused term "monumental" to this imposing series of fourteen volumes dealing historically, critically, and analytically with the art of music. It is the most ambitious, comprehensive, and elaborate production of its kind that has ever been brought to fulfilment. The purpose of the work, as stated by the publishers, is, first, to provide a standard American reference-work on music, corresponding to the standard works of England, France and Germany, but international both in scope and in point of view, and therefore free from national bias; second, to supply the student of music with a convenient library of supplementary reading, dealing with the various branches of musical study from the standpoint of modern scientific criticism; third, to give the music lover or amateur a course in musical appreciation, in clear and simple language—to provide the historical background which he requires for intelligent judgment, and the analysis and examples which will teach him to listen and advise him what to listen for.

While encyclopedic in scope, only two of the volumes are alphabetically arranged; the ten other text volumes constitute a continuous narrative, or at least a series of narratives, calculated to interest the average reader intent upon pleasure or diversion. So far as modernity of reference is concerned, the two alphabetical volumes constitute, at any rate for the present, the most satisfactory musical dictionary available (superseding even the eighth edition of Riemann's *Musiklexikon*, of which only a few copies have safely reached this country). At the same time,

they serve as an index to the entire series, and so focus all the information in the work on a given subject in one place.

This rather ingenious system, as the editors justly point out, enables the reader to learn, concerning any one subject, as much or as little as he may want to know. For instance, under the heading "Beethoven" we find a concise sketch of Beethoven's life—two and one-half columns long—with a classified list of his works at the end. This is calculated to suffice for the purpose of quick reference, or to serve the casual reader in search of cursory information. But for those desiring to investigate the subject further we find references pointing to a chapter in Volume II of the "Narrative History" on Beethoven, his life in detail, his character, his works, his place in history (forty-eight pages); to an article in Volume V, treating Beethoven specifically as a song writer; to certain pages in Volume VI, discussing his oratorios and other choral works, etc.

In addition to the twelve volumes of text (excellently illustrated, by the way), there are two volumes devoted entirely to musical examples.

The work is issued under the general supervision of Prof. Daniel Gregory Mason, of Columbia University, as editor-in-chief, assisted by Professors Edward Burlingame Hill (Harvard) and Leland Hall (late of Wisconsin). The work was planned by and executed under the direction of Mr. César Saerchinger as managing editor, and among the contributors of important chapters or larger sections are Ernest Newman, Cecil Forsyth, Sir C. Hubert H. Parry, David Bispham, Frank Damrosch, Harold Bauer, Rosseter G. Cole, Arthur Farwell, Richard Strauss (translated by H. K. Moderwell), Alfred Hertz (translated by C. Saerchinger) and Anna Pavlova (translated by Ivan Narodny).

On the whole, the formidable task of the editors, contributors, and compilers has been competently performed. The quality of the discourse is occasionally admirable, as in the contributions of Mr. H. K. Moderwell and Mr. Edward Burlingame Hill; some of it is brilliant and memorable, as certain pages written by Mr. Ernest Newman—for example, the uncommonly just and sensitive estimate of Anton Bruckner. It is a pity that a sense of proportion is not consistently in evidence—it suffers, indeed, some odd perversions. What would be thought of a serious and ambitious work on *The Art of Literature* in which the space devoted to Mr. Robert W. Chambers exceeded the space devoted to Henry James? Yet in the section of *The Art of Music* devoted to American composers we have the strange and disconcerting spectacle of a *three*-page discussion of the late Ethelbert Nevin and a *two*-page discussion of Charles Martin Loeffler; and why was the contributor permitted to utter without editorial censoring the surprisingly fatuous pronouncement that "the wide appeal which it [Nevin's music] has made *must be sufficient proof of the real vitality*" that underlies it? Is the "wide appeal" of Mr. Chambers and Elinor Glyn and Harold Bell Wright, one wonders, "sufficient proof" of their "real vitality"? Complacent idiocies of this sort are glaringly out of place in a work of serious critical pretensions.

There is some inadequate handling of important matters. It was inexcusable to entrust the discussion of Debussy's orchestral works to a writer who regards *L'Après-midi d'un faune* as "the work of an accomplished minor poet", and who makes the unfortunate "break" of discovering "an extensive use of the whole-tone scale" in a score which depends in a comparatively slight degree upon the employment of the

scale in question. That amazing work, *Ibéria*, is characterized by the perfunctory remark that it is "a brilliantly scored piece of impressionistic tone-painting." To have yielded the most subtle and original musical temperament of the twentieth century, in some of his chief manifestations, into the hands of this kind of critical incompetence is an offense not easy to forgive. Certain other chapters dealing with outstanding developments of musical art are conventional and amateurish—the sort of thing that might serve as a series of club papers for a Middle Western reading circle.

There are far too many errors of fact in the volumes—errors which any conservatory student or musical journalist could easily have corrected. The first requisite of such a history is that it should be accurate—especially in regard to facts easily verifiable. There has been slipshod editing in *The Art of Music*.

PRESENT DAY EUROPE. By T. Lothrop Stoddard, A. M., Ph. D. New York: The Century Company, 1917.

Although it professes to deal with the states of mind of the warring European nations, Dr. Stoddard's book, *Present Day Europe*, is most interesting not in those passages wherein the author attempts by means of numerous citations of conflicting views to body forth contemporary public opinion, but rather in the purely historical parts.

The chapter upon England and that upon France are decidedly unsatisfactory in that no sufficient attempt is made to evaluate the different views—some of them quite individual—which are there presented, or to construct an intelligible picture of the public mind. Proportion—not omniscience, of course—is what is lacking. The author seems unable to do what a writer in close spiritual contact with the nations concerned could certainly do—that is, to give his readers some sure clue to the nature and motives of the prevailing national feeling. The result is a confusing medley of views—some of practically no present importance, others confined to a few, and nearly all not merely in contrast, but in hopeless conflict with one another. The chapter upon Germany, too, though it possesses, in the nature of the case, a greater degree of unity, answers few real questions, being made up for the most part of those bellicose and egoistic German utterances with which we are already too familiar.

Fundamentally, the shortcoming of the book would seem to be that whereas the author has no difficulty in discovering and expressing the views of governments and of individual thinkers, he is, in some cases at least, insufficiently informed about the character and temper of the peoples of whom he treats. Thus in the chapter upon Russia, not to speak of the fact that the recent revolution is not discussed at all, there is little if any recognition either of those conditions which would have made the further perpetuation of the Czardom an anomaly or of those elements in the national life which brought to pass the greatest political event of modern times.

Throughout the book the author shows a certain aloofness from the moral and ideal issues involved in his theme—such an aloofness as seems scarcely ever justifiable except upon the plea that one's viewpoint is strictly scientific.

The author's final remarks are to the effect that the whole Euro-